



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
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# NIRVANA

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## NEVERMIND



# **NIRVANA**

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# **NEVERMIND**

- ②₃ Breed
- ⑯ Come As You Are
- ₄₁ Drain You
- ₁₀ In Bloom
- ₂₇ Lithium
- ₄₇ Lounge Act
- ₅₅ On A Plain
- ₃₂ Polly
- ₄ Smells Like Teen Spirit
- ₆₀ Something In The Way
- ₅₁ Stay Away
- ₃₅ Territorial Pissings
- ₆₄ NOTATION LEGEND

# **Smells Like Teen Spirit**

By Kurt Cobain, Chris Novoselic and David Grohl

Intro

Moderate Rock  $\downarrow = 114$

**Fsus4**

Gtr. 1

*mf*  
w/slight reverb

**B<sup>b</sup>**

**A<sup>b</sup>sus4**

**D<sup>b</sup>**

**F5sus4**

**B<sup>b</sup>**

**A<sup>b</sup>sus4**  
(Drums enter)

**D<sup>b</sup>**  
Enter Gtr. 2 (doubling Gtr.)

**Gtrs. 1 & 2 Rhy. Fig. 1**

**Fsus4**

**B<sup>b</sup>**

**A<sup>b</sup>sus4**

**D<sup>b</sup>**

**F5sus4**

**B<sup>b</sup>**

**A<sup>b</sup>sus4**

**D<sup>b</sup>**  
(end Rhy. Fig. 1)

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Gtr. 1

N.C. (F5) (B<sup>1</sup>5) (A<sup>1</sup>5) (D<sup>1</sup>5) (F5) (B<sup>1</sup>5) (A<sup>1</sup>5) (D<sup>1</sup>5)

Riff A (Gtr. 2 tacet)

(end Riff A)

let ring -----  
w/slight reverb (dist. out)

**Verses**

N.C. (F5) (B<sup>1</sup>5) (A<sup>1</sup>5) (D<sup>1</sup>5)

On Verses 1 & 2 only - w/Riff A (w/repeats)  
On D.S.S. only - w/Fill 1 (end of Solo)

*mp* 1. Load up \_\_\_\_\_ on guns \_\_\_\_\_ and bring \_\_\_\_\_ your friends. \_\_\_\_\_  
2. I'm worse \_\_\_\_\_ at what \_\_\_\_\_ I \_\_\_\_\_ do best, \_\_\_\_\_  
3. And I \_\_\_\_\_ for - get \_\_\_\_\_ just why \_\_\_\_\_ I taste. \_\_\_\_\_

(F5) (B<sup>1</sup>5) (A<sup>1</sup>5) (D<sup>1</sup>5)

It's fun \_\_\_\_\_ to lose \_\_\_\_\_ and to \_\_\_\_\_ pre - tend. \_\_\_\_\_  
and for \_\_\_\_\_ this gift \_\_\_\_\_ I \_\_\_\_\_ feel blessed. \_\_\_\_\_  
Oh yeah, \_\_\_\_\_ I guess \_\_\_\_\_ it makes \_\_\_\_\_ me smile. \_\_\_\_\_

(F5) (B<sup>1</sup>5) (A<sup>1</sup>5) (D<sup>1</sup>5)

She's o - ver - bored \_\_\_\_\_ and self - as - sured. \_\_\_\_\_  
Our lit - tle group has \_\_\_\_\_ al - ways been \_\_\_\_\_  
I found it hard, \_\_\_\_\_ it was hard \_\_\_\_\_ to find. \_\_\_\_\_

(F5) (B<sup>1</sup>5) (A<sup>1</sup>5) (D<sup>1</sup>5)

Oh no, \_\_\_\_\_ I know \_\_\_\_\_ a dirt - y word. \_\_\_\_\_  
and al - ways will \_\_\_\_\_ un - til \_\_\_\_\_ the end. \_\_\_\_\_  
Oh well, \_\_\_\_\_ what - ev - er, nev - er mind. \_\_\_\_\_

## Pre-chorus

F5

B15

A15

Dk5

F5

B14

A13

D's

**Hel - lo, — hel - lo, — hel - lo, — how low? Hel - lo.** hel - lo, — hel - lo, — how low?

hel - lo, \_ how \_ low?      Hel - lo,      hel - lo,      hel - lo,      how \_ lo

He - lo.      hel - lo.      hel - lo.      how      lk

hel - lo,                    hel - lo,     how     le

hel - lo. how k

f let ring

A blank musical staff consisting of five horizontal lines and four spaces, with a vertical bar line in the center.

A fretboard diagram for a C major scale on a six-string guitar. The strings are numbered 1 through 6 from left to right. Frets are numbered 1 through 3 above the strings. The scale pattern is: string 6: 1, 2, 3; string 5: 1, 2, 3; string 4: 1, 2, 3; string 3: 1, 2, 3; string 2: 1, 2, 3; string 1: 1, 2, 3.

F5 B15 A15 D15 F5 B15 A15 D15

Hel- lo, \_\_\_\_ hel-lo, \_\_\_\_ hel-lo, \_\_\_\_ how \_ low? \_\_\_\_ Hel-lo, \_\_\_\_ hel- lo, \_\_\_\_ hel- lo. \_\_\_\_ With the li

hel-lo, \_\_\_\_ how \_ low? \_\_\_\_ Hel-lo, \_\_\_\_ hel- lo, \_\_\_\_ hel- lo. \_\_\_\_ With the li

Hello, \_\_\_\_\_ hel- lo, \_\_\_\_\_ hel- lo. With the li

hel- lo, \_\_\_\_\_ hel- lo. \_\_\_\_\_ With the li

hel-lo. With the li

*f* let ring

A blank musical staff consisting of five horizontal lines and four spaces, divided into four measures by vertical bar lines.

A blank musical staff consisting of five horizontal lines and four spaces, with a vertical bar line in the center.

A fretboard diagram showing a C major scale across six strings and twelve frets. The notes are: C (3rd string, 3rd fret), D (2nd string, 1st fret), E (1st string, open), F (3rd string, 6th fret), G (2nd string, 4th fret), A (1st string, 3rd fret), and B (3rd string, 1st fret). The 12th fret is marked with a vertical line.

### Chorus

Fsus4

w/Rhy. Fig. 1

B♭

A♭sus4

D♭

out \_\_\_\_\_

it's less dang - - 'rous.

Here we are \_\_\_\_\_

Fsus4

B♭

A♭sus4

D

now,

en - ter - tain \_\_\_\_\_

us.

I feel stu -

Fsus4

B♭

A♭sus4

D♭

- pid \_\_\_\_\_

and con - ta - - gious.

Here we are \_\_\_\_\_

Fsus4

B♭

A♭sus4

D

now,

en - ter - tain \_\_\_\_\_

us.

A mul - la -

Fsus4

B♭

A♭sus4

D♭

To Coda ♩

- to, \_\_\_\_\_

an al - bi - no,

a mos - qui -

Fsus4

B♭

A♭sus4

D

- to,

my li - bi - do.

Yay,

**Bridge** F5 E5 F5 G $\flat$ 5 N.C. F5 E5 F5 B $\flat$ 5 A $\flat$ 5

F5 E5 F5 G $\flat$ 5 N.C. F5 E5 F5 B $\flat$ 5 A $\flat$ 5 G5

**Solo** Fsus4 B $\flat$  A $\flat$ 5sus4 D Fsus4 B $\flat$  A $\flat$ 5sus4 D $\flat$

Gtr. 3 w/Rhy. Fig. 1 (sim.)

\* On repeat only

Fsus4 B $\flat$  A $\flat$ sus4 D Fsus4 B $\flat$  A $\flat$ sus4 D $\flat$

cont. Rhy. Fig. 1 (sim)

\* On repeat only

(Gtrs. 1 & 2) F5

Fill 1  
\* fdbk.  
(\*)

3

\* Fdbk. barely audible for 4 bars  
fdbk. pitch: C

(F5)

D.S. al Coda

Gtr. 3  
fdbk.

(3)

Coda      Fsus4      B<sup>flat</sup>      A<sup>flat</sup>sus4      D<sup>flat</sup>      Fsus4      B<sup>flat</sup>

      w/Rhy. Fig. 1 - last 2 bars only (sim.)

- to,                  my li - bi - do,                  a de - ni - al,                  a de - ni -

A<sup>flat</sup>sus4      D<sup>flat</sup>      F5sus4      B<sup>flat</sup>      A<sup>flat</sup>sus4      D<sup>flat</sup>

al,                  a de - ni - al,                  a de - ni - al,                  a de - ni -

Freely      F5

Fade out

Gtrs. 1 & 2  
fdbk.

3  
3  
1

fdbk. pitches: C      A<sup>flat</sup>

# In Bloom

By Kurt Cobain

Intro

Moderately Slow Rock = 78

(B<sup>1</sup> Dorian) B<sup>1</sup>5  
Rhy. Fig. 1

G5

F5

A15

A fretboard diagram for a C major scale on a guitar neck. The neck has 12 frets and 6 strings. The notes are: C (3rd string, 3rd fret), D (3rd string, 5th fret), E (3rd string, 7th fret), F (2nd string, 3rd fret), G (2nd string, 5th fret), A (2nd string, 7th fret), B (1st string, 3rd fret), C (1st string, 5th fret). Fingerings are indicated above the strings: 3, 3, 3, 0, 5; 5, 5; 5, 5, 5, 3, 3; 3, 3, 3, 1; 1, 1, 1, 4.

A blank 10-fret guitar neck template with six strings. The neck has six vertical frets and ten horizontal fret positions. The strings are labeled from left to right as 3, 3, 3, 3, 3, X, 3, 3, 3, 3, 3, X, 3, 4, 4, 4, 4, 4, X, 4, 8, 8, 8, 8, 8, X, 8, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2.

The musical score consists of five staves of music. The first four staves are labeled with Roman numerals I, II, III, and IV above them, indicating different voices or parts. The fifth staff is labeled 'A5 (end Rhy. Fig. 2)'. Each staff contains a series of notes and rests, primarily eighth and sixteenth notes, with various dynamics like 'v' (volume), 'x' (crossed-out note), and 'b' (bass note). The key signature changes between staves, with B-flat major (B-flat 5), G major (G 5), E major (E 5), B major (B 5), and A major (A 5).



B♭ G E♭ B5 D5

Re - pro - duc - tive glands.  
Ten - der age in bloom.

Trem. *f*

Guitar Tab (Fretboard):

1	x	0	2	2	2	2	x	0	0	0	0	0	0	0	0
3	3	x	0	3	3	3	3	5	x	0	0	0	0	0	0
(1)	4	4	4	4	4	4	x	0	0	0	0	0	0	0	0
2	4	4	4	4	4	x	0	0	0	0	0	0	0	0	0

Chorus

B♭5 G5 B♭5 G5

the one who likes all the pretty songs and he

Guitar Tab (Fretboard):

1	x	0	2	2	2	2	x	0	0	0	0	0	0	0	0	
3	3	x	0	3	3	3	3	5	x	0	0	0	0	0	0	0
(1)	4	4	4	4	4	4	x	0	0	0	0	0	0	0	0	
2	4	4	4	4	4	x	0	0	0	0	0	0	0	0	0	

B♭5 G5 B♭5 G5

likes to sing a - long and he likes to shoot his gun, but he

Guitar Tab (Fretboard):

1	x	0	2	2	2	2	x	0	0	0	0	0	0	0	0	
3	3	x	0	3	3	3	3	5	x	0	0	0	0	0	0	0
(1)	4	4	4	4	4	4	x	0	0	0	0	0	0	0	0	
2	4	4	4	4	4	x	0	0	0	0	0	0	0	0	0	

C E♭ C E♭

knows not what it means, knows not what it means and I say,

Guitar Tab (Fretboard):

1	x	0	2	2	2	2	x	0	0	0	0	0	0	0	0	
3	3	x	0	3	3	3	3	5	x	0	0	0	0	0	0	0
(1)	4	4	4	4	4	4	x	0	0	0	0	0	0	0	0	
2	4	4	4	4	4	x	0	0	0	0	0	0	0	0	0	



He's the one — who likes all the pret - ty songs — and he



likes to sing a - long — and he likes to shoot his gun, — but he



*To Coda ♩*



knows not what it means, — knows not what it means — and I say,

B<sub>b</sub>5

G5

F5

A<sub>b</sub>5

"Aahh."

B $\flat$ 5      G5      F5      A $\flat$ 5

**Solo w/Rhy. Fig. 3 (sim.)**

N.C. (B $\flat$ 5)      G $\flat$ 5      E $\flat$ 5      B5      A5

*8va*      Harm.

Harm. full hold bend

grad. release

\* Unintentional note

steady bend full

*loco* B $\flat$ 5      G $\flat$ 5      E $\flat$ 5      B5      A5

full

full

wavy line

full

B $\flat$ 5      G $\flat$ 5      E $\flat$ 5      B5      A5

*8va*      Harm.

Harm. full

steady bend full

\* Unintentional tone

full hold bend

fdbk.

Bb5      Gb5      Eb5      B5      A5  
D.S. al Coda

let ring

## Coda

A musical score for a solo voice and piano. The vocal line consists of eighth-note patterns primarily on the B and D strings. The piano accompaniment features sustained notes on the A string and eighth-note chords on the G string. The lyrics are: "knows not what it means, \_ knows not what it means, \_ knows not what it means \_ and I \_ say," with a fermata over the final note.

B $\flat$ 5 G5 F5 A $\flat$ 5 B $\flat$ 5  
 "Aahh, \_\_\_\_\_"  
 Oo \_\_\_\_\_  
 Oo \_\_\_\_\_

9 9 5 5 5 5 5 5 3 3 3 3 6 6 6 6  
 9 9 5 5 5 5 5 5 3 3 3 3 6 6 6 6  
 1 1 1 1 5 5 5 5 5 5 3 3 3 3 6 6 6 6  
 3 3 3 3 3 3 3 3 1 1 1 1 4 4 4 4 1 1 5

# Come As You Are

By Kurt Cobain

Tune Down One Whole Step

(1) = D (2) = A

(3) = F (4) = C

(5) = G (6) = D

Moderate Rock  $J = 120$

## Introduction

N.C.

(Drums and Bass enter on repeat)

Riff A

Gtr. 1

(end Riff A)

## Verse

(F#m)

w/Riff A - 3 times (sim.)

(E5)

(F#m)

(E5)

(F#m)

(E5)

## § Verse

(F#m)

(E5)

(F#m)

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A musical score for 'The Choice' by The Beatles. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The vocal line includes lyrics such as 'hur - ry up, \_\_\_\_\_', 'the choice is yours, \_\_\_\_\_', 'don't \_\_\_\_\_ be late. \_\_\_\_\_', 'soaked in bleach, \_\_\_\_\_', 'as I want \_\_\_\_\_', and 'you \_\_\_\_\_ to be; \_\_\_\_\_. The score also includes chord changes: (E5), (F#m), and (E5). The vocal line ends with a melodic flourish consisting of eighth and sixteenth notes.

Musical score for 'Take a Rest' in F#m. The score consists of three staves of music with lyrics underneath. The first staff starts with a pickup followed by 'Take a rest \_\_\_\_\_'. The second staff starts with 'as a friend \_\_\_\_\_'. The third staff starts with 'as an old \_\_\_\_\_. The lyrics 'as a trend,' appear under the first staff, aligned with the second staff's 'as a friend'. The score includes a dynamic instruction 'w/Riff A - 1st 3 bars only (sim.)' and a tempo marking '♩ = 120'.

(E5) E Pre - chorus F<sup>isus4</sup> A

mem - o - ri  
mem - o - ri

a, \_\_\_\_\_  
a, \_\_\_\_\_

Rhy. Fig. 1

*mf*      *f*

let ring ----- | let ring ----- |

0	0	0	0	2	2	2	2	2	2	2	2	6
0	0	0	0	4	4	4	4	2	2	2	2	7
1	1	1	1	4	4	4	4	2	2	2	2	7
2	2	2	2	2	2	2	2	0	0	0	0	0
0	2	0	2	4	4	4	4	2	2	2	2	6
2	0	2	2	2	2	2	2	0	0	0	0	0

Coda (A)

Chorus  
Bsus4

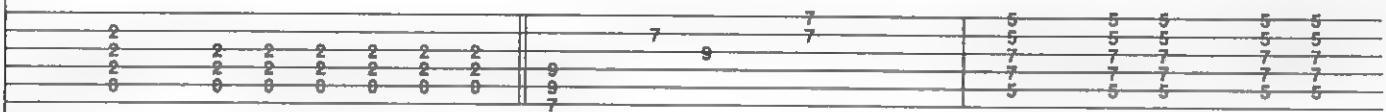
Dadd9



Gtr. 1

*f*

*f*



Gtr. 2

w/distortion

*f*



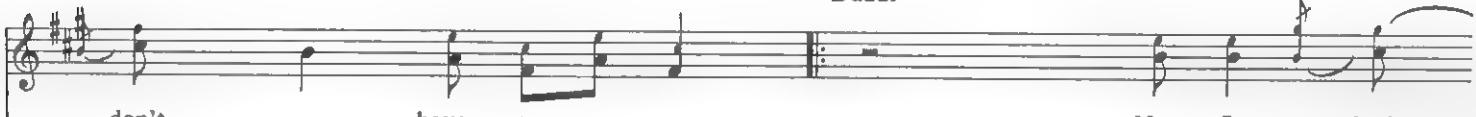
Bm

Dadd9

don't \_\_

have a gun. \_\_

No, I don't \_\_



7

7 9 7

5 5 5

5 5 5

5 5 5

5 5 5

9

7 9 7

5 5 5

5 5 5

5 5 5

5 5 5

7

7 9 7

5 5 5

5 5 5

5 5 5

5 5 5

9

7 9 7

5 5 5

5 5 5

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7 9 7

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7

7 9 7

5 5 5

5 5 5

5 5 5

5 5 5

9

7 9 7

5 5 5

5 5 5

5 5 5

5 5 5

7

7 9 7

Bm

Dadd9

have a gun. —

The tablature consists of four horizontal staves, each representing a guitar string. The top two staves show chords Bm and Dadd9, with specific fingerings indicated by numbers (e.g., 7, 9) and letters (e.g., a). The bottom two staves show the progression continuing with more chords and fingerings.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of two sharps (F# and C#) and a time signature of common time (indicated by a 'C'). The melody begins with a descending eighth-note scale from the 5th fret of the 6th string down to the 1st fret of the 1st string. It then continues with a series of eighth-note chords and single notes, including a G major chord (B, D, G) at the 5th fret of the 6th string, followed by a descending eighth-note scale from the 5th fret of the 6th string down to the 1st fret of the 1st string. The bottom staff shows the corresponding fingerings for each note and chord, starting with '5' over the 5th fret of the 6th string and ending with '1' over the 1st fret of the 1st string.

A hand-drawn musical score for a guitar solo. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 3/4. It includes lyrics: "cont. Riff A simile" and "N.C. (F#m)". The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of 2/4. It includes lyrics: "Gtr. 1" and "E5". The score features various guitar techniques like wavy lines, dots, and slurs. Fingerings are indicated below the strings: 6, 2, 0, 0, 2, 0, 1, 6, 9, 11, 6, 6, 9, 11, 6.

(F#m)

1.2.3. E5

4. E5

Mem - o - ri -

full

full

Pre - chorus  
F#sus4

A

mem - o - ri -

a, \_\_\_\_\_

Rhy. Fig. 1

f

let ring

2 2 2 2 2 2 6  
4 4 4 0 2 2 7  
4 4 0 0 0 0 0  
2 2 2 2 2 2 0

F#sus4

1. A

2. A

a, \_\_\_\_\_

mem - o - ri -

1. (end Rhy. Fig. 1) 2.

let ring

2 2 2 2 2 2 2  
4 4 4 0 2 2 2  
4 4 0 0 0 0 0  
2 2 2 2 2 2 0

## Chorus

Bsus4

Dadd9

And I swear that I

f

7 9 7 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5

7 9 9 9 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5

Bm

Dadd9

don't have a gun. No, I don't

7 7 9 7 5 5 5 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5 5 5 5 5

7 9 9 9 5 5 5 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5 5 5 5 5  
7 7 7 5 5 5 5 5 5 5 5 5 5 5

Bm

Dadd9

have a gun. —

7 7 7 7 5 5 5 5  
9 9 9 9 7 7 7 7  
7 7 7 7 5 5 5 5  
0 0 0 1

N.C.

E5

Mem - o - ri -

2 5 2 5 2 2 1 0 2 0 0 2 0 1

F#5

E5

a, —

F#sus4

2 5 2 5 2 2 1 0 2 0 0 2 0 1

0 0 4 4 4 4 2

# Breed

By Kurt Cobain

Fast Rock  $\text{♩} = 162$

## Introduction

Gtr. 1 (studio effect)

(Approx. 6 sec.)

w/heavy distortion

1/4

1/4

F#5 A5 F#5 A5 F#5 A5

(Drum roll)

1/4

1/4

1/4

F#5 F#5

Rhy. Fig. 1

1/4

1/4

F#5 F#5

(end Rhy. Fig. 1)

1/4

1/4

Verse

85

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time (indicated by a 'C'). The melody consists of eighth-note patterns. The lyrics "I don't care" are repeated five times, followed by a final phrase "care if I'm old." The vocal line ends with a fermata over the last note.

F

A musical score for a single melodic line. The key signature is two sharps. The melody consists of eighth-note patterns. The lyrics are: "I don't mind, I don't mind, I don't mind, I don't mind, if I Get a - way, get a - way, get a - way, get a - way, way, I'm a - fraid, I'm a - fraid, I'm a - fraid, I'm a - fraid, of a". The score uses a treble clef and a common time signature.

४८

## Chorus

1.2.

3.

D5

A5

don't have a mind.  
way from your home.

ghost.

E - ven if you have

Rhy. Fig. 2

C5              B5              D5              A5              C5              B5  
 e - ven if you need...      I don't mean to stare...      We don't have to breed  
 (end Rhy. Flg. 2)

5 5 5 x 4      4 x      7 7 7 x      7      5 5 5 x 4      4 x  
 5 5 5 x 4      4 x      7 7 7 x      7      5 5 5 x 4      4 x  
 3 3 3 x 2      2 x      5 5 5 x 7      7 x      3 3 3 x 2      2 x

w/Rhy. Fig. 2 simile

D5      A5      C5      B5      D5      A5  
 We could plant a house...      We could build a tree...      I don't e - ven care...

w/Rhy. Fig. 1 - 2 times (sim.)

C5      B5      F#5  
 We could have all three      she said, \_\_\_\_\_      she said, \_\_\_\_\_      she said, \_\_\_\_\_  
 she said, \_\_\_\_\_      she said, \_\_\_\_\_      she said, \_\_\_\_\_  
 she said, \_\_\_\_\_      she said, \_\_\_\_\_      she said, \_\_\_\_\_

To Coda ♪

D. S. to solo      Solo  
 w/Rhy. Fig. 1 - 4 times simile

she said, \_\_\_\_\_      said. \_\_\_\_\_  
 she said, \_\_\_\_\_      she said. \_\_\_\_\_

\*      Trem.

2      9 9 9 9      9 9 9 9

\* On D. S. only

Trem.

Trem.

Trem.

D.S.S. al Coda  
'cause.  
8va

Coda (F#5)  
Gtr. 1  
she said. she said. *Freely*  
1/4

# Lithium

By Kurt Cobain

Tune down a step:

- (1) = D (2) = A
- (3) = F (4) = C
- (5) = G (6) = D

Moderate Rock  $\downarrow = 124$

## Introduction

Gr. 1 (E) (G $\sharp$ 5) C $\sharp$ 5 A5

w/clean tone slight P.M. slight P.M.

C5 D5 B5 D5

5 5 5 6-7 7 7 4 4 4 2 2 2-5 7 5 5 0

## Verse

$\% \text{ (E)} \quad (\text{G}\sharp\text{5}) \quad \text{C}\sharp\text{5} \quad \text{A5} \quad \text{C5} \quad \text{D5}$

(Drums & Bass enter)  
Rhy. Fig. 1

1. 3. I'm so hap - py be-cause to - day \_\_\_\_ I've found \_\_\_\_ my friends.  
2. I'm so hap - py be-cause to - day \_\_\_\_ I shaved \_\_\_\_ my head.

slight P.M. slight P.M.

B D (E) (G<sup>#</sup>5) C<sup>#</sup>5 A5

They're in my head.  
And I'm not sad.

I'm so ugly, but that's okay.  
And just maybe I'm to blame

slight P.M.

C5 D5 B D5 (E) (G<sup>#</sup>5)

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (simile)

'cause so are you.  
for all I've heard.

We've bro-ken our mirr'rs.  
But I'm not sure.

Sun - day  
I'm so ex -

C<sup>#</sup>5 A5 C5 D5 B D

morn - ing is ev - 'ry day.  
cit - ed, I can't wait

for all I care.  
to meet you there.

And I'm not scared.  
But I don't care.

(E) (G5) C5 A5 C5 D5  
w/Rhy. Fig. 1 - 1st 3 bars only (simile)

Light my candles in a daze 'cause I've found God.  
I'm so horn-y, but that's okay. My will is good.

B5 D5 E5 G5 C5 A5  
Hey, \_\_\_\_\_ hey! \_\_\_\_\_ Hey, \_\_\_\_\_ h - hey!

Gtr. 1 Gtrs. 1 & 2 Rhy. Fig. 2  
*ff*  
w/distortion

C5 D5 B5 D5 E5 G5  
con't w/Rhy. Fig. 2 (simile)  
Hey, \_\_\_\_\_ hey!

(end Rhy. Fig. 2)

C5 A5 C5 D5 B5 D5  
Hey, \_\_\_\_\_ h - hey! \_\_\_\_\_ Hey, \_\_\_\_\_ hey!

E5 G5 C5 A5 C5 D5  
 Hey, \_\_\_\_\_ h - hey! \_\_\_\_\_

B5 D5 A5 C5 A5 C5  
 hey! \_\_\_\_\_ I like you, { I like it, } I'm not gon - na crack.  
 Gtrs. 1 & 2

4 4 4 4 7 7 7 | 2 2 5 5 5 5 5 | 2 2 5 5 5 5 4  
 4 4 4 4 7 7 7 | 0 0 3 3 6 6 0 | 0 0 0 0 3 3 0  
 2 2 2 2 5 5 4 | 0 0 3 3 0 0 4 | 0 0 0 0 3 3 0

A5 C5 A5 C5 A5 C5  
 I miss you, I'm not gon - na crack. I love you,

2 2 2 2 5 5 4 | 0 0 3 3 0 0 4 | 0 0 0 0 3 3 0

A5 C5 A5 C5  
 I'm not gon - na crack. I'd kill you,

2 2 2 2 5 5 4 | 0 0 3 3 0 0 4 | 0 0 0 0 3 3 0

1. A5 C5

I'm not gon - na crack. I'm not gon - na crack.

D5 To Coda ♪ B5

N.C.  
Gtr. 1 (Bass arr. for gtr.)

D. S. al Coda

w/clean tone steady gliss.

Coda ♪ B5

# Polly

By Kurt Cobain

Moderately  $\downarrow = 122$

Introduction

Em

\* Rhy. Fig. 1

Em                    G                    D                    C

\* Rhy. Fig. 1

TAB notation below:

T	0	(F)	
A	2	7	7
B	2	x	x
E	0	5	5

\* acoustic gtr.

## Verse

w/Rhy. Fig. 1

(end Rhy. Fig. 1)

1. Pol - ly wants a  
2. Pol - ly wants a  
3. Pol - ly says her

1. Pol - ly wants a
2. Pol - ly wants a
3. Pol - ly says her

(end Rhy. Fig. 1)

A musical score for 'Crack-A-Back' featuring lyrics and chords. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It includes chords D, C, Em, G5, D, and C. The bottom staff shows lyrics corresponding to the chords: 'crack - er,' 'crack - er,' 'back hurts,' 'I think I should get off of her first. —', 'may - be she would like more food.', and 'and she's just as bored as me,'. The lyrics 'first. —' and 'and she's just as bored as me,' are underlined.

crack - er,  
crack - er,  
back hurts.

I think I should get off of her first. —  
may - be she would like more food.  
and she's just as bored as me.

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Em G D C Em G5  
 I think she wants some wa - ter to put out the  
 She asks me to un - tie her. A chase would be nice  
 she caught me off my guard, it a - maz - es me,

D C D C G B $\flat$  D5  
 blow — torch. — It is - n't me. We have some seed.  
 for a few. } the will of in - stinct.

Rhy. Fig. 2

D C G B $\flat$ 5 D C  
 Let me clip your dirt - y wings. Let me take a

G B $\flat$ 5 D C G B $\flat$ 5 D  
 ride. Don't hurt your-self. I want some help to help my - self. —  
 (end Rhy. Fig. 2)

4 4 x 9 3 3 - 7 7 7 x 5 5 5 0 4 4 x 3 9 3 - 7  
 5 5 x 5 3 3 - 7 7 7 x 5 5 5 0 5 5 x 3 9 3 - 7  
 5 5 x 1 1 1 - 5 5 5 x 3 3 3 3 5 5 x 1 1 1 - 5

w/Rhy. Fig. 2

D C G B<sub>b</sub>5 D<sub>5</sub> D C

I've got some rope, you have been told. I pro - mise you

G B<sub>b</sub>5 D C G B<sub>b</sub>5 D

I have been true. Let me take a ride. Don't hurt your-self.

To Coda ♫

1.  
w/Rhy. Fig. 1

G

C G B<sub>b</sub>5 D Em

I want some help to help my - self.

D C Em G5 D C | 2. E5 N.C.

\* Tap sound board

D.S. al Coda

Coda

♦ E5

Pol - ly said,

finger scrape

E5

# Territorial Pissings

By Kurt Cobain

A Intro

### **Fast Punk Rock (♩ = 196)**

**B** Verse

A5

1. When I was an al - i - en, \_\_\_\_\_  
 2. Nev - er met a wise man : \_\_\_\_\_

The musical score consists of three staves. The top staff shows a vocal line with lyrics. The middle staff shows another vocal line. The bottom staff is a guitar tablature with six strings, showing fingerings and a strumming pattern indicated by a hand icon.

A5 F D

cul - tures weren't o - pin - i - ons.  
if so it's a wom - an.

Guitar Tab Chords:

7 7 7 7 7 7	10 10 10 10 10 10 10	7 7 7 7 7 7 7	7 7 7 7 7 7 7
5 5 5 5 5 5 0	10 10 10 10 10 10 5	7 7 7 7 7 7 7	7 7 7 7 7 7 7
	0 0 0 0 0 0 5	5 5 5 5 5 5 5	5 5 5 5 5 5 5

**C Chorus**

A5 F D

Got - ta find a way, a bet - ter way, I had bet - ter wait.

10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
7 7 7 7 7 7 7  
5 5 5 5 5 5 5

A5 F D

Got- ta find a way, a bet - ter way, \_\_ I had bet - ter wait. \_\_\_\_\_

10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
5 5 5 5 5 5 5  
5 5 5 5 5 5 5  
5 5 5 5 5 5 5  
5 5 5 5 5 5 5

## D Instrumental interlude

A5

A5  
\* F

A5  
D

Musical score for guitar. The top staff shows a melodic line with a dynamic of **f** and a performance instruction "w/flanger". The bottom staff shows a harmonic bass line with sustained notes and a dynamic of **f**.

\* Overall harmonic analysis. The bass plays lowest note of polychord

Guitar tablature for the first 16 measures of the solo. The key signature is A major (no sharps or flats). The first four measures show a repeating pattern of eighth-note chords (A5, F) over a bass line of eighth-note pairs. Measures 5-8 show a similar pattern with A5/F chords and eighth-note bass pairs. Measures 9-12 show a pattern with A5/D chords and eighth-note bass pairs. Measures 13-16 show a pattern with D chords and eighth-note bass pairs. The tablature uses a six-string guitar neck with note heads indicating pitch and vertical stems indicating rhythm. Measure numbers 1 through 16 are indicated above the strings.

**E** Verse

N.C.

3. Just be - cause you're par - a - noid, \_\_\_\_\_

fdbk.  
fdbk.

(6) (6) 1/2

N.C.

doesn't mean they're not af - ter you. \_\_\_\_\_

fdbk.  
mp mf  
mp

(5) (5) 1/2  
(4)

**F** Chorus

A5 Gtr. 3 (Gtr. 2 repeats Fig. C) F

D

Got - ta find a way to find a way \_\_\_\_\_ when I'm there. \_\_\_\_\_

*mf*

10 10 10 10 10 10 10	7 7 7 7 7 7 7	7 7 7 7 7 7 7
10 10 10 10 10 10 10	7 7 7 7 7 7 7	7 7 7 7 7 7 7
10 10 10 10 10 10 5	7 7 7 7 7 7 7	7 7 7 7 7 7 7
8 8 8 8 8 8 5	5 5 5 5 5 5 5	5 5 5 5 5 5 5
5 5 5 5 5 5 5	5 5 5 5 5 5 5	5 5 5 5 5 5 5

A5

F

D

Got - ta find a way, a bet - ter way, — I had bet - ter wait. —

5

10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
0 0 0 0 0 0 57 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
5 5 5 5 5 5 77 5  
7 5 7 7 5  
7 7 5 7 7 5  
7 7 5 7 7 5

A5

F5

D5

Got - ta find a way, to find a way —

when I'm there. —

5

0

0

7 7 5

7 7 6 5  
5 5 4 9

A5

F5

D5

Got - ta find a way, a bet - ter way, —

I had bet - ter wait. —

5

10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
8 8 8 8 8 8 57 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
5 5 5 5 5 5 78 8 7  
8 8 7 7 7 5  
7 7 5 7 7 5  
7 7 5 7 7 5

A5 Got - ta find a way, a bet - ter way, \_\_\_\_\_

F5 scream: When I'm there. \_\_\_\_\_

D5

10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
10 10 10 10 10 10 10  
0 0 0 0 0 0 5  
7 7 7 7 7 7 7  
5 5 5 5 5 5 7

Got - ta find a way. , a bet - ter way, I had

# Drain You

By Kurt Cobain

\* Tune down one whole step

(6) = D (5) = G

(4) = C (3) = F

(2) = A (1) = D

Lively Rock ( $\text{♩} = 136$ )

**A**

Verse A C<sup>m</sup> F<sup>#5</sup> B

Gtr. 1 ("clean") *mp*

D A F C G D

T 8 8 8 8 7  
A 9 9 9 X 8 6 6 6 6 6 6 5  
C 9 9 9 X 8 6 6 6 6 6 6 6 4  
G B 9 9 9 X 6 6 4 4 4 4 4 4  
D 7 7 7 7 6 4 4 4 4 4 4 4

\* Written in actual pitch (i.e. Standard notation and harmonic analysis)

A C<sup>m</sup> F<sup>5</sup> B<sup>5</sup> *A5* C<sup>m</sup>

I'm luck - y to have met you.

I don't care what You've taught me ev -

Gtr. 1

Gtr. 2 (w/dist.) *f*

D A F C G D

8 8 8 7 5 6 6 6 6 6 6 7 7  
9 9 9 X 8 6 6 6 6 6 6 6 6 6  
9 9 9 X 8 6 6 6 6 6 6 6 6 4  
7 7 7 7 6 4 4 4 4 4 4 4

F<sup>5</sup> B<sup>5</sup> A<sup>5</sup> C<sup>m</sup> F<sup>5</sup> B<sup>5</sup>

you think un - less it is a - bout me.  
'ry - thing with - out a poi - son ap - ple.

D A F C G D

6 6 6 6 4 4 4 4 2 2 6 6 6 6 6 6 6 6 4 4 4 4

A5                    C<sup>m</sup>                    F<sup>m</sup>                    B5                    A5                    C<sup>m</sup>

It is now my duty to com - plete - ly drain  
The wa - ter is so yell - low, I'm a heal - thy stu

D  
A  
F  
C  
G  
D

F<sup>m</sup>                    B5                    A5                    C<sup>m</sup>                    F<sup>m</sup>                    B5

— you.  
dent.                    A tra - vel through — a tube — and end.  
In - debt - ed and — so grate - ful. Vac

D  
A  
F  
C  
G  
D

A5                    C<sup>m</sup>                    F<sup>m</sup>                    B5                    E                    D

— up in your in - fec - tion. }                    Chew your  
uum out the flu - ids. }

**B**

**Chorus**

D  
A  
F  
C  
G  
D

B                    D                    B

meat for you, — pass it — back and forth. —

D  
A  
F  
C  
G  
D

D B D To Coda ♪

In a \_\_\_\_\_ pass - ion - ate kiss, \_\_\_\_\_ from my \_\_\_\_\_

1	1	1	1	6	5	6	6	1	1	1	1
2	2	2	2	6	6	6	6	2	2	2	2
2	2	2	2	4	4	4	4	2	2	2	2
0	0	0	0					0	0	0	0

1.

Musical score for 'Mouth to Yours' featuring a treble clef, a key signature of two sharps, and a time signature of common time. The score consists of four measures. Measure 1 starts with a B chord (B, D#, G#) followed by a G#-A#-D#-G# bass line. Measure 2 starts with an A5 chord (A, C#, E, G#) followed by a G#-A#-D#-G# bass line. Measure 3 starts with a G5 chord (G, B, D, F#) followed by a G#-A#-D#-G# bass line. Measure 4 starts with an F#5 chord (F#, A, C#, E) followed by a G#-A#-D#-G# bass line. The lyrics 'mouth to yours \_\_\_ be - cause I like you.' are written below the notes.

A musical score page showing two measures of music for an orchestra. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Various instruments are shown playing, including strings, woodwinds, and brass.

Musical score for 'I've Come to Love You' featuring a melody line and lyrics. The score includes a treble clef, a key signature of two sharps, and a time signature of common time. The melody consists of eighth and sixteenth note patterns. The lyrics are: '2. With eyes so di - lat - ed I've be - come your pu -'. The chords are indicated above the staff: A5, F#5, F#5, B5, A5, C#m.

A musical score for piano in G major (two sharps) and common time. The left hand plays eighth-note chords in the bass clef staff, while the right hand plays sixteenth-note patterns in the treble clef staff. Measure 11 starts with a bass note followed by a chord. Measure 12 begins with a bass note, followed by a sixteenth-note pattern, then a sustained bass note, another sixteenth-note pattern, and ends with a final bass note.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings and five frets. The notes are: string 6 (open), string 5 (open), string 4 (open), string 3 (open), string 2 (open), and string 1 (fret 2). The diagram is divided into two sections by a vertical bar: the left section covers frets 1-4, and the right section covers frets 5-8.

F#5      B5      F#m    F#5  
 Gtr. 1: P.M. throughout

2.

pil.      you, fdbk.      fdbk.      you,      you,

Gtr. 2:

fdbk.      fdbk.

D  
A  
F  
C  
G  
G  
D

6 6 4 6 6 4  
6 6 4 4 4 4  
pitch: C  
C

F#m      F#5

(Gtr. 1 continues simile)

you,      you,      you.

*pp*      *p*      \*H      H      3      fdbk.      fdbk. *mf*

D  
A  
F  
C  
G  
D

(4) 6 6 6 6      X 6 6 6 6      1/2 (G) (G) (4) (4)

\* Hammer on lightly with fretting finger in a staccato manner.

pitch: C  
C

**C**      Dm      F#5      (Gtr. 1 continues simile throughout)  
 Interlude

Gtr. 2      Play 4 times.  
*f*      *mf*

D      (w/dist. & flanger)      (dist. off)  
 A  
 F  
 C  
 G  
 D

**F#5**      **B<sup>b</sup>**  
**F#5**      **A<sup>b</sup>**  
**F#5**      **G**  
**\*F#**      **G**  
**F#5**      **G**  
**F#5**      **\*F#m7**  
**B<sup>b</sup>**  
**F#5**

*p*

*f*  
*(w/dist.)*

D  
 A  
 F  
 C  
 G  
 D

**F#5**

*Ah!*

*wz*      *wz*      *wz*  
*wz*      *wz*      *wz*      *wz*  
*wz*      *wz*      *wz*      *wz*

*8va*  
*grad. slide*

D  
 A  
 F  
 C  
 G  
 D

**D**

Verse

*8va*  
**A5**  
 Gtrs. 1 & 2  
**C#m**  
**F#5**  
**B5**

*wz*

D  
 A  
 F  
 C  
 G  
 D

**A5**      **C#m**      **F#5**      **B5**      **A5**      **C#m**

*One ba - by to*

D  
 A  
 F  
 C  
 G  
 D

F#5

B5

A5

C#m

F#5

B5

(Repeat 1st Vers  
D. S. al Cor)

an - oth - er says \_\_\_\_\_ I'm luck - y to have met you.

D  
A  
F  
C  
G  
D

Coda

◊

B

D

mouth to yours. \_\_\_\_\_

Slop - py \_\_\_\_\_

D  
A  
F  
C  
G  
D

B

D

B

lips to lips, \_\_\_\_\_

You're my \_\_\_\_\_

vit - a - mins \_\_\_\_\_ be - cause

D  
A  
F  
C  
G  
D

A5

G5

F#sus4

F#5

I

like

you.

rit.

D  
A  
F  
C  
G  
D

# Lounge Act

By Kurt Cobain

## A Intro

Fast Rock ( $\text{♩} = 156$ )

(Bass intro)

**TAB**

3      B      G      C

*mf*

## B Verse

B

G

C

\* B

G

C

1.3. Truth

cov - ered in se - cu - ri - ty, \_\_\_\_\_

I can't let you smoth - er me. \_\_\_\_\_

2. Don't

tell me what I want to hear. \_\_\_\_\_

A-fraid of nev-er know-ing fear. \_\_\_\_\_

**TAB**

B      G      C      Bm

\* (2nd time substitute Bm for B throughout)

B

G

C

Bm

G

C

I'd like to but it would - n't work, \_\_\_\_\_

ex - per - i - ence an - y-thing you need. \_\_\_\_\_

trad - ing off and tak - ing turns. \_\_\_\_\_

I'll keep fight-ing jeal - ous - y. \_\_\_\_\_

**TAB**

B      G      C      Bm

Bm G C A5

I don't re - gret a thing.  
Until it's fuck - ing gone. } And I've got -

Guitar Tab (Fretboard 0-5):

```

    9   0   5   2   2
    4   0   5   2   2
    4   0   5   2   2
    2   0   3   0   0
  
```

**C Chorus**

E A D5 G

this friend, you see who makes me feel

Guitar Tab (Fretboard 0-5):

```

    2   2   2   0   3   0   0   0   0
    1   2   2   0   2   0   0   0   0
    2   2   2   0   0   0   0   0   0
    2   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0
  
```

E A D5 G E A

and I want - ed more than I could steal. I'll ar - rest my -

Guitar Tab (Fretboard 0-5):

```

    2   2   2   0   3   0   0   0   0
    1   2   2   0   2   0   0   0   0
    2   2   2   0   0   0   0   0   0
    2   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0
  
```

D5 G To Coda ♪ E A D5 G

I'll wear a shield. I'll go out of my way to prove I

Guitar Tab (Fretboard 0-5):

```

    3   0   0   0   0   2   2   2   0   3   0   0   0
    2   0   0   0   0   1   2   2   2   0   2   0   0   0
    0   0   0   0   0   2   2   2   2   0   0   0   0   0
    0   0   0   0   0   2   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0   0   0   0   0   0
  
```

*2nd time D.S. al Coda  
(repeat 1st verse 8va)*

A G<sup>1(5)</sup> G5 A G<sup>1(5)</sup> G5

still smell her on you.

Gtrs. 1 and 2

let ring

**Coda**

E A D5 G

I'll go out of my way to make you a deal.  
ever we want with - out new rules.

E A D5 G

We've made a pact to learn from who -  
We'll save what's lost and what we grew.

E A D5 G

They'll go out of their way to prove they

A G $\sharp$ (5) G5 A  
 still \_\_\_\_\_ smell her on you, \_\_\_\_\_

2 2 2 2 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 |

G<sup>1</sup>(5) G5 A G<sup>1</sup>(5) G5  
I still smell her

12-bar blues progression:

3	3	0	0	0	2	2	2	0	3	0	0	0
3	3	3	3	3				3	3	3	3	3

A G(5) G5 A  
 on you, smell her on you.  
 8 8  
 2 2 2 2  
 0 0 0 0 0 0  
 2 2 2 2  
 0 0 0 0

Musical score page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a fermata over the first note. Measure 12 starts with a dynamic instruction "grad. dive". The bass staff includes a circled "2" below the staff.

# Stay Away

By Kurt Cobain

**A** Fast Rock ( $\text{J} = 168$ )  
Intro

The score shows two staves. The top staff is for Drums & Bass and Gtr. 1 (w/dist.), with dynamics *p* and *f*. It includes markings like 'let ring ----' and fingerings 8, D5, B5, F5, C5, and 'Play 4 times'. The bottom staff is for guitar, showing chords and fingerings: T (0), A (0), B (0), D5 (2 2), B5 (4 4 4), F5 (3 3 3), C5 (5 5 5), and G5 (6 6 6).

**B** Verse  
§ N.C.

1. Mon-key see, mon-key do. I don't know why! — I'd rath - er be dead than cool. I don't know why! —  
2. Give an inch, take a smile. I don't know why! — Fash-ion shifts, fash-ion style. I don;t know why! —

Ev - 'ry line ends in rhyme. I don't know why! — Less is more, love is blind. I don't know why! —  
Throw it out and keep it in. I don't know why! — Have to have poi-son skin. I don't know why! —

**C Chorus**

D5 B5 F5 C5 C $\sharp$ 5 D5 B5 F5 C5 C $\sharp$ 5

Stay, \_\_\_\_\_ stay a - way! \_\_\_\_\_ Stay a - way!

Guitar tablature (Fretboard diagram):

```

2 2 4 4 4 | 3 5 5 0 | 2 2 4 4 4 | 3 5 5 0 |
0 0 4 4 4 | 3 5 5 0 | 0 0 4 4 4 | 3 5 5 0 |
0 0 2 2 2 | 3 5 5 0 | 0 0 2 2 2 | 3 5 5 0 |
          0 1   1           0 1   1           0 1   1           0 1   1

```

D5 B5 F5 C5 C $\sharp$ 5 D5 B5 F5 C5

Stay a - way! \_\_\_\_\_

Guitar tablature (Fretboard diagram):

```

2 2 4 4 4 | 3 5 5 0 | 2 2 4 4 4 | 3 5 5 0 |
0 0 4 4 4 | 3 5 5 0 | 0 0 4 4 4 | 3 5 5 0 |
0 0 2 2 2 | 3 5 5 0 | 0 0 2 2 2 | 3 5 5 0 |
          0 1   1           0 1   1           0 1   1           0 1   1

```

**D Bridge**

D5 F $\sharp$ 5

I don't know why! \_\_\_\_\_

Guitar tablature (Fretboard diagram):

```

3 2 0 | 0 4 4 | 4 4 4 | 4 4 4 | 3 3 (3) 0 |
          0 1   1           0 2   2           0 2   2           0 1   1           0

```

1/2

**E Chorus**

D5 B5 F5 C5 C<sup>15</sup> D5 B5 F5 C5 C<sup>15</sup>

Stay, a - way! Stay a - way!

2 2	4 4 4 4	5	5 6	2 2	4 4 4	5	5 6
0 0	4 4 4 4	5	5 6	0 0	4 4 4	5	5 6
0 0	2 2 2 2	3	3	0 0	2 2 2 2	3	3 0 3 4
	0 1		1		0 1		1

*D. S. to end*

D5 B5 F5 C5 C<sup>15</sup> D5 B5 F5 C5 C<sup>15</sup>

Stay a - way!

2 2	4 4 4 4	5	5 6	2 2	4 4 4	5	5 6
0 0	4 4 4 4	5	5 6	0 0	4 4 4	5	5 6
0 0	2 2 2 2	3	3	0 0	2 2 2 2	3	3 0 3 0
	0 1	1			0 1	1	

N.C.

**F Chorus**

D5 B5 F5 C5 C<sup>15</sup>

Ah! Stay a - way!

(Bass & Drums)

6	-	x	x	-	x	-	c
6	-	x	x	-	x	-	c
0 0	0 0	0	0	2 2	4 4 4	3	5 5 6
0 0	0 0	0	0	0 0	2 2 2	0 1	0 0 3 4

D B5 F5 C5 C15 D B5 F5 C5 C15 D5 Gtr. 2

Play 4 times

D5

8va basso

8va basso

continue dive simile  
to string flab.

Play 3 times

# On A Plain

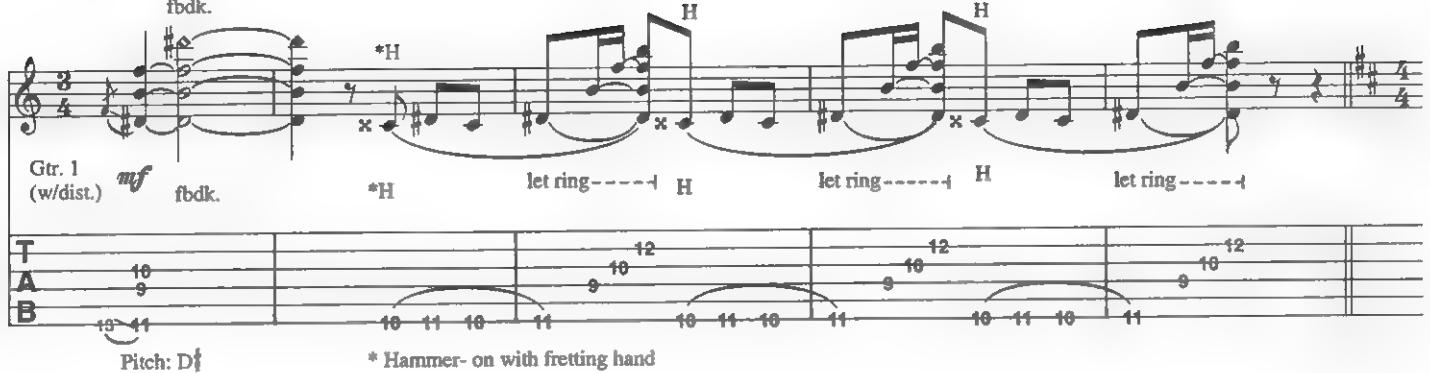
By Kurt Cobain

A

Intro  
Freely

B(5)/D1

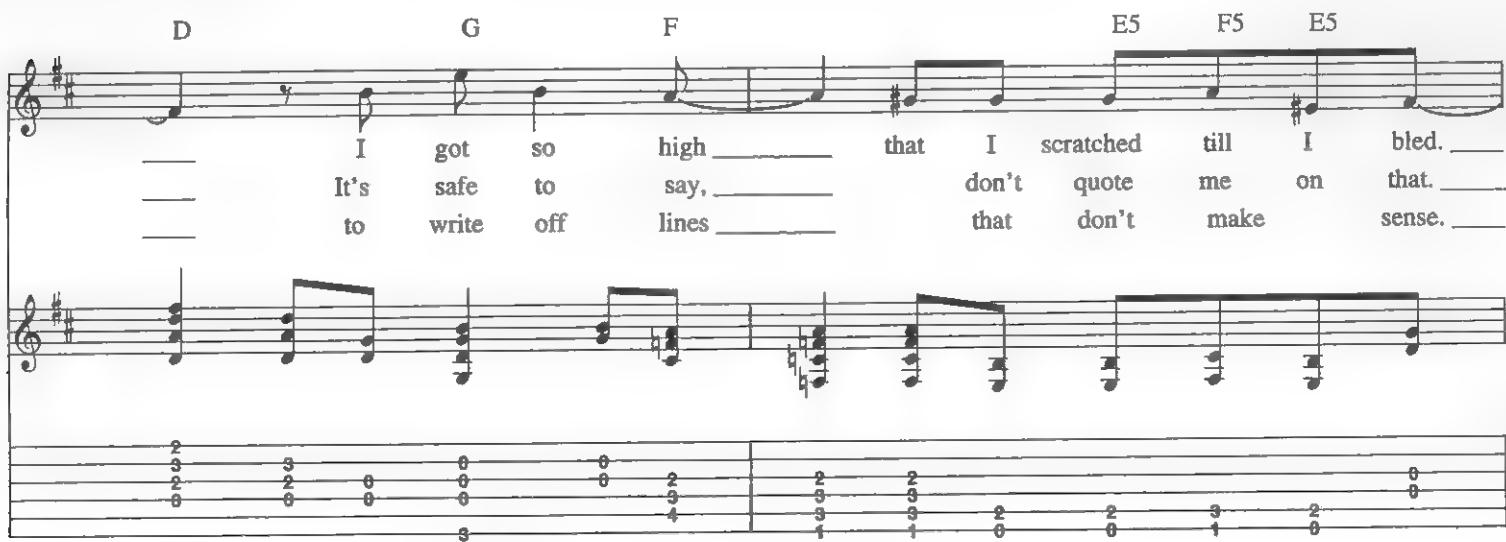
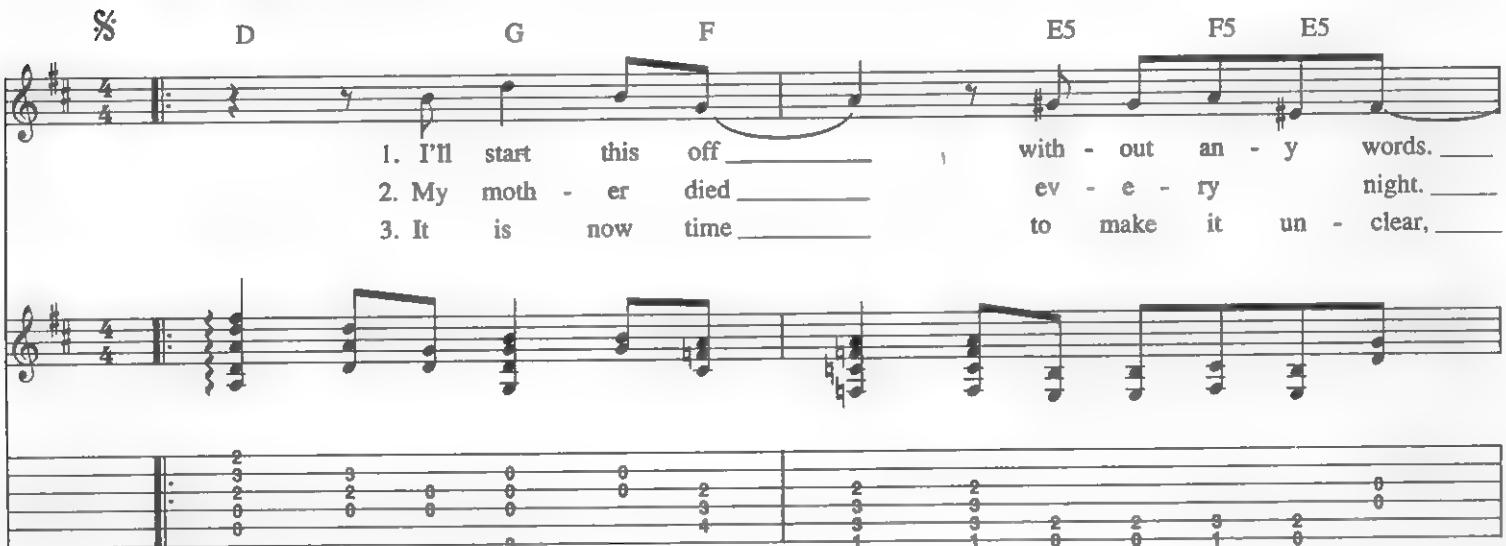
fbdk.



B

## Verse

Lively rock ( $\downarrow = 136$ )



D C5 B5 A5 D G F E5 E5

I love my - self. \_\_\_\_\_ bet-ter than you. \_\_\_\_\_ I know it's wrong. \_\_\_\_\_ So, what should I do? \_\_\_\_\_

2 9 9  
 2 0 5 5 5 5 | 4 0 2 2 2 0 | 2 9 9 9 9 9 | 3 3 3 3 3 3 | 2 2 2 2 2 2 | 0 0 0 0 0 0 | 3 3 3 3 3 3 | 2 2 2 2 2 2 | 0 0 0 0 0 0 | 1 1 1 1 1 1 | 0 0 0 0 0 0 |

D G F E5 F5 E5

The fin - est day \_\_\_\_\_ that I've ev - er had \_\_\_\_\_  
 The black sheep got \_\_\_\_\_ black - mailed a - gain. \_\_\_\_\_  
 One more spe - cial mes - sage to go \_\_\_\_\_

3 3 0 0 0 0 | 2 3 4 | 2 3 3 3 3 3 | 1 2 0 2 2 2 | 3 1 0 1 1 1 | 2 3 2 2 2 2 | 0 0 0 0 0 0 | 1 2 3 4 5 6 | 0 0 0 0 0 0 |

D G F E5 F5 E5

was when I learned \_\_\_\_\_ to cry on com - mand. \_\_\_\_\_  
 For - got to put \_\_\_\_\_ on the zip code. \_\_\_\_\_  
 and then I'm done, \_\_\_\_\_ then I can go home. \_\_\_\_\_

3 3 0 0 0 0 | 2 3 4 | 2 3 3 3 3 3 | 1 2 0 1 1 1 | 2 3 2 2 2 2 | 0 0 0 0 0 0 | 1 2 3 4 5 6 | 0 0 0 0 0 0 |

D C B5 A5 D G F E5 F5 E5  
 I love my - self \_\_\_\_\_ bet - ter than you. \_\_\_\_\_ I know it's wrong. \_\_\_\_\_ So, what should I do? \_\_\_\_\_

**C Chorus**

Guitar sheet music with chords D5, G5, and B6sus2. The lyrics "I'm on a plain. Oo I can't com- plain." are written below the notes.

D5      G5      B6sus2

I'm on a plain. Oo I can't com- plain.

D5      G5      B $\flat$ 6sus2      D5      G5      To Coda ♦  
  
 I'm on a plain.      Oo \_\_\_\_\_      Oo \_\_\_\_\_

**D** Bridge

2. B<sup>1</sup>6sus2 F5 E5

Some - where I have heard this be

A5 G5 F5

fore in a

E5 A5 G5

dream my mem - 'ry has stored.

F5 E5

As de - fense I'm neu - tered and

A5

G5

F5

spayed.

What the

A5                    G5                    F5

spayed.                                    What the

2 2 2 2 2        5 5 5 5 5 5 0        3 3 3 3 3 3 1

E5

A5

G5

*D.S. al Coda*

hell am I try - ing to say?

hell am I try - ing to say?

2 2 2 2 0        2 2 2 2 2 2        5 5 5 5 5 5

Coda

B♭6sus2

D5

G5

I can't com - plain.

Oo

I can't com - plain.

1 1 1 1 1        0 0 0 0 0        3 3 3 3 3        0 1 1 1 1

B♭6sus2

D5

G5

B♭6sus2

*\* Play 4 times and fade out*

I'm on a plain.

I can't com - plain.

1 1 1 1 1        0 0 0 0 0        3 3 3 3 3        0 1 1 1 1

2 2 2 2 2        0 0 0 0 0        3 3 3 3 3        0 1 1 1 1

*\*Backup vocals do not fade out.*

# Something In The Way

By Kurt Cobain

Tuning:

- (6) = C (5) = G
- (4) = C (3) = F
- (2) = A (1) = D

Intro

Slow and Mysterious ( $\text{J} = 54$ )

**A** Verse

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It shows a guitar part with sixteenth-note patterns and lyrics. The bottom staff is a standard six-string guitar neck diagram with the strings labeled D, A, F, C, G, C from top to bottom. The guitar part is labeled "Gtr. 1 (Acoustic steel string)" and has dynamics like *mf*. A note at the bottom of the page states: "Note: Guitar part written in actual pitch."

This section continues the musical score. The top staff shows a guitar part with lyrics: "tarp has sprung \_ a leak. \_ And the an - i - mals I've trapped, \_ have". The bottom staff is a guitar neck diagram showing fingerings for the chords E5, C5, E5, and C5.

This section continues the musical score. The top staff shows a guitar part with lyrics: "all be - come\_ my pets. \_ And I'm liv - ing off \_ of grass, \_ and the". The bottom staff is a guitar neck diagram showing fingerings for the chords E5, C5, E5, and C5.

E5                    C5                    E5                    C5

drip-pings from \_\_ the ceil - ing. But it's o - kay \_\_ to eat fish, \_\_ 'cause they

D  
A  
F  
C  
G  
C

**B** Chorus

To Coda ♫ E5                    C5

have - n't an - y feel - ings. \_\_ Some-thing in the way. \_\_

D  
A  
F  
C  
G  
C

E5                    C5                    E5                    C5

Mm \_\_\_\_\_ Some-thing in the way, \_\_ yeah.

w/variation

D  
A  
F  
C  
G  
C

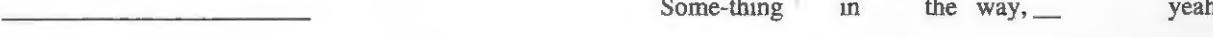
E5                    C5                    E5                    C5

Mm. \_\_\_\_\_ Some-thing in the way. \_\_\_\_\_

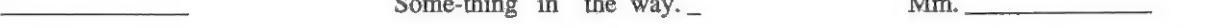
D A F C G C

4	4	4	4	4	0	2	2	2	2	2	2
4	4	4	4	4	0	0	0	0	0	0	0
4	4	4	4	4	0	0	0	0	0	0	0
4	4	4	4	4	0	4	4	4	4	0	0

E5                      C5                      E5                      C5  

  
 Mm. \_\_\_\_\_ Some-thing in the way, yeah.  

  
 D A F C G C

E5                    C5                    E5                    C5                    E5                    C5  

  
 Mm. \_\_\_\_\_ Some-thing in the way. \_\_\_\_\_ Mm. \_\_\_\_\_  


E5 C5 E5 C5 E5 D. S. al Coda

Piano part: Treble clef, key signature of one sharp (F#), common time. Chords: E5, C5, E5, C5, E5. Vocal part: 'Some-thing in the way, \_ yeah.' Mm. \_\_\_\_\_

Some-thing in the way, \_ yeah.

Mm. \_\_\_\_\_

D. S. al Coda

Piano part: Treble clef, key signature of one sharp (F#), common time. Chords: C5 (eighth-note pattern). Bass drum stroke at the end of the measure.

D  
A  
F  
C  
G  
C

Coda

E5 C5 E5 C5 E5 C5

Piano part: Treble clef, key signature of one sharp (F#), common time. Chords: E5, C5, E5, C5, E5. Vocal part: 'Some-thing in the way, \_ yeah.' Mm. \_\_\_\_\_

Some-thing in the way, \_

Mm. \_\_\_\_\_

Some-thing in the way, \_ yeah.

Piano part: Treble clef, key signature of one sharp (F#), common time. Chords: C5 (eighth-note pattern).

Guitar tablature: D A F C G C. Chords: C5 (eighth-note pattern).

1. 2. 3. E5 C5 | 4. E5 C5 E5 C5

Fade out

Piano part: Treble clef, key signature of one sharp (F#), common time. Chords: E5, C5, E5, C5, E5. Vocal part: 'Mm. \_\_\_\_\_'

Mm. \_\_\_\_\_

Mm. \_\_\_\_\_

Piano part: Treble clef, key signature of one sharp (F#), common time. Chords: C5 (eighth-note pattern).

Guitar tablature: D A F C G C. Chords: C5 (eighth-note pattern).

# NOTATION LEGEND

The following table lists the guitar techniques shown in the legend, each with a corresponding musical example and tablature.

Bend (half step)	Bend	Bend (whole step)	Bend (whole and half steps)	Bend (two whole steps)	Bend and Release	Prebend (string bent before picking)	Compound Bend and Release (only first note plucked)
12	12	12	12	12	13 (13)	15	13 (13) (13) (13) (13)

Compound Bend and Release (every note picked)	Slight Bend (microtone)	Unison Bend	Vibrato	Wide Vibrato	Rake Strings	Vibrato Bar Dive and Return	Vibrato Bar Scooping
13 13 13 13 13	7	3 6	15 15	X 12	0 (0)	4 5 7	

Vibrato Bar Dips	Legato Slide	Shift Slide	Pull-Off	Hammer-On	Legato Phrasing	Ghost Note
4 5 7	17 15	17 15	17 15	15 17	15 17 18 17 15	(9)

Staccato Phrasing	Choppy Phrasing (extreme staccato)	Free-Hand Muting (percussive tone)	Pick-Hand Muting	Tremolo Picking	Trill (fast hammer-on/pull-off combination)
5 5 5 5	5 5 5 5	X X X X	5 5 5 5	5 7 8 5	(7 9) 7

Pick Scrapes	Open Harmonic	Pinch Harmonic (with pick) (overtone of 5th generated)	Harp Harmonic	Tap Artificial Harmonic	Tap-On Technique	Bend and Tap-On Technique
X 12	7	7(19)	0 12	3	17 15 12 4	12

Smells Like Teen Spirit

In Bloom

Come As You Are

Breed

Lithium

Polly

Territorial Pissings

Drain You

Lounge Act

Stay Away

On A Plain

Something In The Way



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